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melody without harmony, or a rhyme set to no tune.

All this was of course dearer than Greek to the arid intellects of Hegel and of his following in the sphere of esthetics. It was one of Hegel's paradoxes to declare the age of Phidias an age of moral and artistic decadence, because it loved gold and ivory images. Some of our public art collections still reflect Hegel's negative position. Harsh assemblages of white plaster statues on box pedestals between bare walls conform better with the Hegelian idea. In the classical gallery of one renowned foreign university, all the wooden pedestals are decorated in black and white to force the sepulchral note.

White casts do scant justice to the character of originals possessing a pronounced quality of substance and color. In the spirit of this reflection the established habit of the Art Institute is to imitate the materials of its originals as nearly as possible. A white cast of the girl of Lille has now been colored to match the appearance of its distant original, with a colored picture to guide.

A practiced hand, Miss Margaret Hitler, now a teacher of art at Spokane, Wash., did the painting and waxing. A wall of Tennessee marble behind the bust becomes it well; for colored sculptures require an element of luxury in their environment.

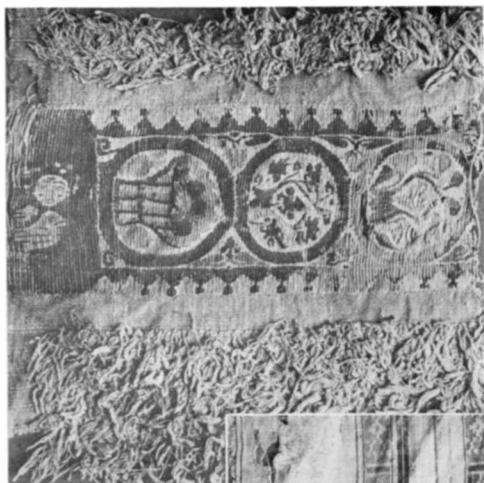
A. E.

COPTIC TEXTILES

A GROUP of fragments from Coptic sepulchers has just been added by Mr. Martin A. Ryerson to the textile collection. These specimens date from the first to the tenth centuries, and are of the Egypto-Roman. Coptic and



COPTIC TEXTILE
PRESENTED BY MARTIN A. RYERSON

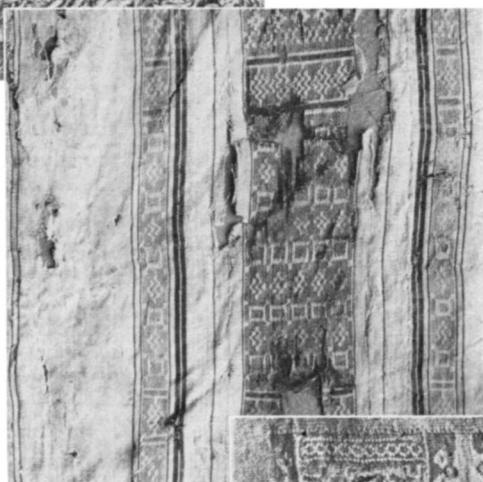


Saracenic periods of tapestry weaving. One of the specimens shows the purple dye of Tyre, that purple which was one of the principal luxuries among the ancients; another, a row of palm-trees on the edge of a blossoming oasis.

Possibly the most interesting pieces are the tunics with their bands at neck and sleeves, apparels that later developed into orphreys, tabulae and clavi. One shows four doves alternating with palmate forms and in the center a well-developed cross; another is of an all-over diaper pattern of geometric forms. The tunic of a Byzantine cavalier had often five or six hundred figures in the pattern. One in the collection is of this style, with men, lions, gazelles and wild fowl in action, presumably commemorating the chase.

Up to the seventh century, Coptic

weavings contained no silk, but when this material became familiar, the Copt loom masters acquired remarkable skill. Several specimens of alternating wide and narrow stripes enclosing geometric patterns of several kinds belong to this age. Parts of costumes and funerary cushions with their symbols, warriors, animals and architectural details, not only recall the fascination of Egypt's history and its connection with the great industrial centers of the early centuries, Greece, Asia Minor, etc., but they are of intense interest to the practical weaver, demonstrating as they do the height of technical skill on the loom.



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